

Fundamental

MCGILL DAILY CULTURE

VOLUME 84 • NUMBER 7

Fundamental since 1911

THURSDAY, SEPTEMBER 22, 1994

The line itself is a hideous thing;

More prosaic than if in one foul dream

It slips

and curves

or twists

and bends

Through spinning twine

or straightened

spine

It breaks its trail

and

ends.

Section 578—continued

578. (1) Where an accused, or any one tried together, is defended by counsel, the case for the prosecution, declare and adduce evidence on behalf of the accused if he does not intend to give evidence.

(2) Counsel may, if he thinks fit, call or defend by counsel, if he thinks fit, a witness as he thinks fit, and when he has sum up the evidence.

(3) Where no witnesses are examined, counsel is entitled to adduce the evidence.

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COMMENT

Culture of consumerism

As we embark on our yearly quest in the Daily Culture department to figure out what the heck this thing called culture is anyway, we ponder many dimensions of this tremendous issue. The one that is perhaps, the most and least obvious of them all is consumerism.

Part and parcel of what makes up our everyday culture is the soap we buy to clean our bums each morning.

More decisions than you might realize go into your purchase of a particular brand of soap. Some of the questions you may ask yourself are: How much does it cost? Is it environmentally friendly? Will it make me itch? How does it smell? Does it make me smell (good or bad)? Will it make me prettier, richer, more popular? Which of these qualities is most important to me? In short, what does my soap say about who I am?

The way we define ourselves as individuals has shifted from what we say we stand for to what we purchase. This includes what we don't buy. Deciding not to buy Domino's pizza because of its anti-choice stance says something about you even if you don't.

Losing your voice to a product is a dangerous practice. While attempting to reform the system through careful choices in your consumption may work, you have to wonder if you are allowing yourself to be spoken for with words that don't exactly represent your views.

While you're standing in the aisle of your local drugstore prioritizing and pondering these questions, the hungry eyes of the advertiser are watching you. Every year, on advertising alone, North American companies spend \$130 billion to encourage you to define yourself with their product.

When a decision has been reached you have decided to promote one label over another, one brand of philosophy over another. Your deliberation has been a process of issue prioritization and the choice you've made has made an impact on the culture around you. Or has your choice impacted you?

Consider this: we consume our weight in natural resources everyday. A North American consumes five times more than a Mexican, 10 times more than a Pakistani, 15 times more than a Nigerian and 30 times more than a person living in Bangladesh. The richest fifth of the world's population uses three quarters of the world's resources. That includes half the clean water and food stuffs and one quarter of the world's steel, aluminium and other minerals. Maybe the real question we ought to be asking as we stand under the sterile, fluorescent lights in the drugstore is, do I need to buy this at all?

We have replaced a culture of free expression with a culture of consumption in which what we buy defines us personally. When someone asks you what you do, what do you reply? If you reply that you're a student does that really mean that you are a consumer of educational services or does it go beyond that?

Saturday September 24th is Buy Nothing Day. The purpose is to remind the consumer and retailer of the true buying power of the public. Maybe what is more significant about Buy Nothing Day is the chance it gives all of us to choose a different mode of expression. The chance to express ourselves within our culture using our own voices rather than the voiceover on an ad for Dial.

Jeanna Steele

COMMENTAIRE

Francophones dans le besoin: commissaire demandé-e de toute urgence

Suite au travail de la commission sur le statut et l'avenir du français à McGill, nous avons eu droit à un beau rapport, en bonne et due forme, que l'on peut se procurer sur demande au comptoir de l'AEUM (Association étudiante de l'université McGill) au pavillon William Shatner. Ceci fait, *what comes next?* L'application des recommandations de ce rapport est entre les mains de l'exécutif de l'AEUM. Mais en constatant la lenteur avec laquelle ces recommandations sont appliquées, on peut s'inquiéter de l'avenir de ces dernières.

Le point central de ses recommandations réside en la création d'un poste de commissaire francophone. Deux semaines après la reprise des cours, aucune publicité n'a encore été faite pour annoncer la création de ce poste ni pour aucune demande de candidature. Jennifer Small, la vice-présidente des affaires universitaires de l'AEUM, entrevoit la nomination de cette personne au cours des prochaines semaines. Pourtant, c'est maintenant, au début de l'année, que le futur ou la future commissaire devrait organiser son caucus. Combien de temps reste-t-il avant les examens de mi-session? Tout organisme étudiant, y compris l'AEUM, n'ignore pas que le recrutement en cette période est pratiquement impossible.

De plus, quelle est la compétence de l'exécutif de l'AEUM pour nommer un ou une commissaire qui deviendrait responsable des droits des francophones? Que tous les membres de l'exécutif soient anglophones (et hors-Québec de surcroît) rend déjà

suite à la page 7

THIS MODERN WORLD by TOM TOMORROW



HYDE PARK

Image Ensemble steps in for McGill Film Society

Opinion submitted by Daniel Ferguson

This summer McGill News featured an article on those alumni who, upon successful infiltration of Hollywood, credited McGill with stirring their initial interest in film.

Some, like screenwriter Daniel Waters (*Heathers*, *Batman Returns*, *Demolition Man*) praise the film production and screen writing courses once offered under Film and Communications. Others like Robert Lantos (producer of *Black Robe*), and Joe Medjuck (producer of *Ghostbusters*, *Twins*, *Dave* and *Beethoven*) pay tribute to the McGill Film Society for turning them to a career in film.

Unfortunately, the foundations these alumni speak of have all but dissolved. Film and Communications is now Cultural Studies with no resources for work in celluloid, and the McGill Film Society, once by far the largest club on campus, is defunct.

In the year of the latter's 50th anniversary it was observed that the club had been loosing vast amounts of money for years.

There were many reasons, all of which one could discern just by attending the once weekly screenings in Leacock 132. Ticket sales averaged under 30 people per film. What's more, the Cinema de Paris began advertising their programs on campus, all of which were usually based on the MFS schedule. As the Film Society was forbidden to market beyond the campus gates, they watched regular patrons emigrate to plush seats, buttered popcorn and better prints or their cult favourites.

The problem at present is that with the demise of formalized film training at McGill and the lack of practical/creative studies in general, students with hopes of working in film have two choices. They can flee to Concordia or remain in Maclean's finest, which often means compromising, sacrificing and rationalizing their way through a BA in something they never imagined studying.

Contrary to most conceptions, the McGill Film Society did not die, but became Image Ensemble, a production unit serving as a refuge to those wanting to learn more about film than analysis and criticism. The resources owned by the MFS were transferred to Image Ensemble, which spent the '93/'94 year experimenting with various approaches to collectivism (in writing and in video work).

In April this year, with the help of SSMU, IE purchased top quality 16mm. equipment from the CBC. Image Ensemble plans to put on technical and informational workshops every week beginning next month. The intent of the group is to offer the opportunity to anyone, no matter what level of experience, to participate in the creation of a number of small films this year. This production unit has a branch in Toronto, along with many members from Concordia.

As for screenings on campus, it appears that the struggle is fruitless, unless another, more alluring venue can be found. It is here that Image Ensemble wishes to declare its hopes to open a student-operated cinema in the downtown Montréal core. The interest and charity of the entire McGill population will determine whether this is a real possibility or not.

Image Ensemble holds its first meeting on Monday, Sept. 26 at 7:30 in Leacock 26. Call Daniel at 849-3427.

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THE MCGILL DAILY

Two-man Richard III at McGill

BY PREETI ADHOPIA

Acting is hard work and watching Brian Cloutte and Neil Fleckman perform a two-man version of Shakespeare's *Richard III* removes any uncertainty of this.

No stranger to Shakespeare, Cloutte has performed in other productions including *Macbeth*, *Twelfth Night* and *As You Like It*; Fleckman, as the director of theatre at an arts centre in Arkansas, has staged the works not only of Shakespeare, but also of Tennessee Williams and Dickens.

Cloutte and Fleckman bring to the McGill stage a unique version of *Richard III* fresh from its debut performance in New York City. The play, adapted by Fleckman himself, employs both actors in the role of Richard, as well as those of the other pivotal characters. Many of the monologues are presented as dialogues in order to underline Shakespeare's con-

cern for the duality in human nature. This technique makes for a rather confusing piece of theatre for an audience who may not be familiar with the play. In fact, it is necessary to familiarize one's self with the piece in advance to actually appreciate it.

The absence of costumes and the sparse use of props allows the audience to focus on the psychological context of the play. However, the atmosphere created by this effect contributes to the overall malaise of the piece.

The addition of wardrobe and scenery would better showcase the intensity and strength with which the two actors perform. However it is these qualities which empower the audience to harness their imagination and create their own personal context for the forceful performances of Cloutte and Fleckman.

Richard III can be viewed at the McGill Player's Theatre at 8:00pm until Saturday the 24th.



The sparring minds of Fleckman (left) and Cloutte.

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"One summer, one camera, six films"

Local film collective screens its newest works

BY VANYA ROSE

"Hi-Fi 'till we die" says Robert Hansen sipping on his coffee, and, sneering at the two blazing outdoor heaters which surround us, he mutters, "I feel like we're in hell." Hell or heaven, God or no God, this young nihilist is the founder of one of the most exciting new underground film production houses to spring up since the late 60's. After calling school quits for a year, (as many great minds tend to do), he found himself in Dublin, working in a dingy bar, drinking a lot of whiskey and discovering the magic of film. Being bitten, or moreso attacked, by the directing bug he returned to Montreal this past summer and got together with others suffering from the same allergic reaction in order to found Hi-Fi Films, a cooperative now made up of twenty people.

Despite a lack of money, equipment and experience, a benefit concert in June provided a much needed bankroll to get productions underway. Using borrowed equipment, scamming editing time and sharing actors, Hi-Fi managed to produce all of its films for under 300 dollars. "We



are a film company that doesn't own a camera" says Hansen "we borrowed it off my roommate's brother." Hi-Fi nearly ended half way through the summer, not due to any loss of integrity, but solely because the camera almost went on an escapade abroad with its owner. Luckily the Scandinavian-bound sibling was too nice to leave him stranded.

With camera in hand the group went on to create six films. They range from a documentary displaying the horrid irony of a distasteful Euro-centric museum built

on the site of Cartier's first encounter with the Amerindians (*To Lachine*), to a mock-documentary on a young woman's quest to come to terms with the significance of the Montreal cheek kissing greeting (*Kiss Off*), to a non-documentary about a young man's pursuit of a washed-up Beat hero turned Billy Graham wanna be (*Beat 101 - Inventing Cassidy*.)

But don't confuse these kids with a bunch of Reality Bites, they are far from being so self absorbed. The issues they deal

with and their cinematographic styles combine to create sincere portraits of humanity's dilemmas. *Drop Dead*, an ingeniously edited one minute piece, displays the extreme extent of loneliness felt by an elderly man who finds solace in receiving a dependable prank call. Back to back, Hi-Fi's films create a mesmerizing anthology of Montreal's hottest new indies.

Yet these six shorts only symbolize the beginning. Projects are already in motion for their second, self-imposed deadline, scheduled for January. "I know that I'd do things differently," states Maija Martin, director of *To Lachine* and endearing star of *Kiss Off*, "It was the first time for me making a movie so I know that I have new, better ideas." Clearly she's already in pre-production, eagerly planning her next *chef d'oeuvre*, a porno flick involving

"a lot of erotic foods like mushrooms and cauliflower" and a nude piano player - auditions to be posted.

Yet Hi-Fi films is about more than just good editing and funky plots, it's a wake up call. From now on when you find your generation being described, by some yuppie (with a penchant for Xs), as a bunch of no-doers with big dreams and tiny bank accounts, when you're feeling totally embarrassed that a Woodstock 1994 even existed, or when you're watching Forrest Gump and thinking "shit doesn't happen", just remember, six films were made, with one camera, in one summer and no one had Daddy's gas card.

One Summer, One Camera, Six Films is being shown tonight at Café Phoenix at 10:00. Free jellybeans and popcorn (suggested donation of \$3).

Dancing with your virtual sister

BY MARIA LUNDIN

"artificial skins" that the dancer shares.

Choinière's unique choreographic language has such varied sources as Bali dancing, classical ballet and the Roy Hart Method (primal screaming vocal

In an explosion of sensory input, Isabelle Choinière moves in the small gallery space along with her video image screened on the far wall, and her virtual image projected on a transparent screen in the middle of the room. *La Partage des Peaux* (*The Sharing of Skins*) is a combination of choreography and computer imaging that is unique in performance art; it's an exciting act, both ominous and hopeful.

The piece is the result of Choinière's cooperation with computer graphist and visual artist Lucie Marchand, video artist Jimmy Lakatos (whose company *Synergie* took part in the rave-project *Nexus*), and sound designer Michael David Smith. The group has been working on this project for two years, and now it's being presented at *Galerie La Centrale* as part of their "Du mois de la performance".

Although it's definitely a stunning visual spectacle, this is not just techno art where the artists are playing with new technological tools to create fun effects. The concept at the centre of the performance is what these technologies do to our sense of our bodies. In an abstract sense, the dancer shares her skin with her virtual sister and her reproduction on the wall. The screen, the major focal point of contemporary culture, represents these

technique). In *La Partage des Peaux*, her movements are organic, but they are at the same time driven by the computerized sounds, lights and images that envelop her. This sets up the contradiction between the way that technology erases our rational sense of bodily reality, while simultaneously amplifying the corporeal—by creating the hyper-real.

What makes Choinière's dance such an intense visual experience is the combination of all these different mediums. Her make-up is warrior-like; her body has strands of wires running along it; her head is encased in a metal head-set; and a small light shines on her face from above. Watching the act, I saw the dancer emerge as a cyborg: a being that is half animal, half machine.

The image of the cyborg is key to understanding this piece: the dancer is a powerful figure, very primitive, elemental and raw; yet, she is "plugged in" to the

Continued on page 9

apocdlypse by j.p. bushnell

Who Would You Rather Be...

... MODERNIST PLAYWRIGHT SAMUEL BECKETT... OR ... A REPRESENTATIVE MEMBER OF THE TWENTYSOMETHING GENERATION*?

(Pause.) Whereas if you were to die - (smile) - to speak in the old style - (smile off) - or go away and leave me, then what would I do, what could I do, all day long, I mean between the bell for waking and the bell for sleep? (Pause.)

How can one better magnify the Almighty than by sniggering with him at his little jokes, particularly the poorer ones?

To think there are times one cannot take off one's hat, not if one's life were at stake.

That is what I find so comforting when I lose heart and envy the brute beast.

It might be the eternal cold. (Pause.) Everlasting perishing cold.

DO YOU REMEMBER - THERE USED TO BE THIS CLIP ON 'SESAME STREET'? IT WAS THIS PINBALL MACHINE WITH FUNKY MUSIC - IT WENT 12345, 678910, ELEVEN F TWEL-EL-EL-EL-EL-ELVE ... ♪

I REALLY THINK SODA TASTES DIFFERENT IF YOU DRINK IT OUT OF A CAN. IT'S LIKE, MORE BITTER OR SOMETHING...

WHAT WAS THE NAME OF THAT GERMAN CHICK WHO SANG THAT '99 RED BALLOONS' SONG?

HAVE YOU BEEN WATCHING 'THE REAL WORLD' THIS SEASON? ALL THE NEW PEOPLE SUCK BIGTIME!

SAMUEL BECKETT? WHO THE HELL IS HE?

*the 'twentysomething generation' appears courtesy of TIME Magazine

Indian forces torture civilians in Nagaland

The peoples of Nagaland have been involved in a war for independence since Partition in 1947. According to Radio Australia, Indian Armed Forces have been accused



of torturing civilians in the Nagaland district of Manipur. (Located in the Northeast of the country.) On September 15th Naga

rebels killed 21 soldiers and retreated into the jungles. This catalyzed the latest series of atrocities by the Indian army.

Source: Radio Australia

Private prisons promise silence

Australia's government has agreed to build three more private prisons in Victoria by 1996. After tourism, private security in Australia is the second fastest growing business and has the world's highest percentage of private prisons. Many see increased privatisation as evidence of the state's reluctance to assume responsibility for running the criminal system.

Without government involvement, contracts are not open to public scrutiny which means that abuses against inmates may not be acknowledged. Transnational corporations, which own the prisons also pressure the government to keep out of their affairs.

Recently, inmates at the Australasian Correction Management (ACM) prison, a subsidiary of a US private prison, rioted over the punitive conditions. In the last 12 months there have been four reported deaths, which is much higher than the national average. Prison activists and reporters argue that they already have limited access to the prisons and that pressure from transnational corporations will only create more silence around what is going on inside prisons. When the media got their hands on the story, private prison lawyers threatened to sue them for damages to their commercial reputation.

Private prisons have also already begun to capitalize on contracting out prisoner labour which already brings in \$5.5 million a year.

source: New York Transfer News Collective

Illegal U.S. nuclear exports to Japan

Greenpeace released a report documenting U.S. government violations of domestic law and international treaty obligations by transferring "sensitive nuclear technology" developed at U.S. nuclear weapons sites to Japan. The technology involved can be used to separate high purity plutonium especially suited for nuclear weapons and is the heart of a new Japanese reprocessing plant to be built in the next few weeks.

"This is a scandal that exposes who the real illegal plutonium traders really are," said Greenpeace's Plutonium Research Coordinator Shaun Burnie. "Both the U.S. and Japan say that nuclear proliferation must stop; but the reality is that they want other countries to stop, but not themselves. Hypocrisy and double-standards are the basis of current policy."

The U.S. Department of Energy (DOE) negotiated an agreement in 1987 which allowed for the transfer of advanced plutonium separation or "reprocessing" technology to Japan. The little-known agreement launched a program of US/Japanese collaboration which has involved a broad range of transfers, including technical data, personnel and technology from at least five of the U.S. government's secret nuclear weapons production sites.

Source: EcoNet

Not a tribal war

Media paints false picture of Rwandan conflict

BY LLOYD KENNITH

When Rwanda hit the news for the first time most people were appalled by the bloodshed and senseless carnage and slaughter. Once again visions of Africans in another African basket-case of a country invaded our television sets and pierced our sensibilities, making us shudder and cringe. Daily newspaper, televisions and radio reports forced us to confront this horror and ask a number of disturbing questions as we attempted to come to grips with the situation.

Unfortunately the answers and conclusions drawn from these questions have been quite disturbing. Talk of Africans being incapable of governing themselves, African society's being riddled with internal tribal strife, economic and political backwardness were some of the conclusions drawn by many. And it has been the media more than any other institutions or agency that has fostered these ideas in the minds of the public.

All we have been served by the media is tribal warfare, tribalism, and tribes. All the problems of Africa are because of tribes. That's it. None of the major news media forums seem to think that it is important to delve at least a little into the history of the Rwanda's problems. That is not important. Only tribes are.

But if we take a risk and dare to delve just a little into the recent history of Rwanda, barely scratching its surface, we find that the problems that Rwanda faces are not quite so simple. In fact they are more complex than most of the media cared or dared to consider.

The present crisis in Rwanda can be traced back to the days when Rwanda was colonized by Belgium. Yet we hear little or nothing about this. Nothing is said about the fact that it was the Belgians, former colonizers of Rwanda that helped foster divisions between the Tutsi and Hutu ethnic groups, ensuring that a Tutsi minority, in a hierarchy of colonized people, were at the top, at least the monarchy was, of the social and economic scale, while the Belgians reaped untold benefits while fermenting the seeds of division and discontent amongst two people that co-existed before they were colonized.

This relationship took an ugly turn for the worst when, in the fifties the Tutsi monarchy, protected and supported by the Belgians, decided that Rwanda should become an independent country. Both the French and the Belgians made a switch. With their support, a predominantly Hutu government overthrew the Tutsi monarchy and formed their own government. Thousands of Tutsis were killed between 1956 and the mid-1960s.

It would be a mistake to see the former Rwandan government, though predominantly comprised of Hutus, as a purely Hutu government. The government repressed all those who opposed it, Hutu or Tutsi with some privileged Tutsis supporting the government. Moreover, amongst the present leadership of the Rwandese Patriotic Front, trained in Uganda, are Hutus.

Most informed opinions agree that the Rwandese Patriotic Front is a liberation force, not an ethnic one, whose main objective is to overthrow a corrupt regime as well as put an end to the genocidal practices against the country's Tutsi population.

Though ethnic tensions cannot thoroughly be dismissed, a clear distinction should be made between the atrocities carried out between the former predominantly Hutu government against Tutsis and the random acts of violence between civilian Hutus and Tutsis. Ultimately, and increasingly, the struggle in Rwanda transformed to one

HOW THE NEWS WORKS... STEP ONE: SPOKESMAN READS PREPARED STATEMENT DETAILING INFORMATION GOVERNMENT WISHES PUBLIC TO BELIEVE...



STEP THREE: NEWSPAPERS AND TELEVISION REWRITE GOVERNMENT PRESS RELEASE TO GIVE ILLUSION OF ACTUAL REPORTAGE AND THEN DISSEMINATE INFORMATION...



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between haves and have nots.

Recent counts estimate that between 200,000 and one million people have been killed in Rwanda over the past few months with the figures still climbing as disease and sickness exacerbate an already horrendous situation. But, this is all the media seems to feed us. KILLING! KILLING! KILLING! Little information is provided on the circumstances that brought the situation in Rwanda to this point.

That the French and Belgians armed the former government with automatic weapons, tanks, and army personnel is hardly mentioned in most of the press. The role of South Africa, the former governments' most recent and biggest supplier, and Egypt, another big supplier, are not even whispered about in the press. They are not even in the picture. It is said that the former Rwandan government bankrupted the country in order to guarantee weapon payments.

Ultimately the blood is on the hands of the former government that directed the carnage. This again raises some interesting questions. It is now acknowledged that in excess of 250,000 people died in Iraq as a result of the Gulf War (one and two), with thousands still suffering from the aftereffects. Recent statistics show that in excess of one thousand people have been dying each day in the Angola as a result of an ongoing civil war. Why is the fact that so many people have died and are still dying in Iraq and Angola, not given any real attention? Why has the press not alerted us to this in a responsible way?

The answer seems to be that it is because these disasters are both

direct results of Western and more specifically US foreign policy. If we include East Timor, Canada can easily be added to the list. That the US mercilessly bombed Iraq is common knowledge. But, little is said of the fact that for years the US supported Jonas Savimbi of UNITA, against the Popular Movement for the Liberation of Angola (MPLA), which is the legitimately elected government of Angola.

In Rwanda we are not told who supported and supplied the former government with the arms it used to kill thousands of people and liquidate, as some estimates suggest, half the Hutu population in Rwanda. Instead we are told and shown, in graphic detail, of the machete killings that have taken place as a result of tribal warfare as if to suggest that to be killed by the barrel of a gun is somehow a more dignified way of die. This scale of death overlooks the fact many of the countries now running to Rwanda are guilty of crimes which, in sheer numbers, makes the Rwandan situation pale, again in sheer numbers, in comparison.

In this hierarchy of killing techniques it appears to be kosher for Western countries to kill thousands of people.

When Africans do it it is because they are divided into "primitive tribes". This overlooks the fact that if human beings decide to kill, whatever the reasons may be, they will use whatever means at their disposal to do so. In the case of Rwanda, machetes, a common tool in Rwanda, were one of the weapons of choice. The others were furnished by the number of foreign countries, fully cognizant of what they would be used for.

Commentaire

...Suite de la page 3

leur tâche plus compliquée. Par ailleurs, dans l'environnement immédiat de l'AEUM, il n'existe aucune organisation préoccupée par les problèmes politiques touchant les francophones à McGill qui soit apte à guider leur décision. Jennifer Small semblait croire que la Sphère francophone (anciennement McGill Québec) était l'endroit tout indiqué pour trouver des commissaires. Toutefois, vu le manque d'implication politique en matière de francophonie à McGill qu'affiche le nouvel exécutif de cet organisme, ce n'est de toute évidence pas là qu'il faudrait chercher.

En effet, malgré sa constitution, McGill Québec a dépolitisé ses activités ces dernières années pour devenir un organisme à caractère davantage culturel. Puisque McGill Québec change de nom cette session, on peut se demander s'il s'agit ou non d'un virage qui aboutira à une nouvelle constitution. Reste que les objectifs initiaux de McGill Québec seront définitivement remplacés par un mandat se résumant ainsi « rencontre sociale et activité culturelle ». Qu'advient-il des objectifs constitutionnels initiaux de feu McGill Québec qui stipulent comme suit (en anglais, car la constitution n'a jamais été traduite et nous le faisons pour vous):

2.1 Aider l'intégration de la population étudiante de McGill à la culture québécoise.

2.2. Promouvoir l'adaptation de la population étudiante francophone à la vie extra-scolaire et académique de McGill.

2.3 Respecter les droits des étudiants et étudiantes francophones.

Le poste de commissaire francophone a notamment été conçu pour mettre en pratique ces objectifs que McGill Québec n'a pu atteindre par manque d'appui financier de la part de l'AEUM et en raison de la participation timide de la communauté étudiante. Puisque la Sphère francophone devient *apolitique*, il serait donc très maladroit d'aller y pêcher celle ou celui qui sera en charge de la défense des droits des francophones de McGill.

Constatant l'échec en matière politique de McGill Québec, on peut en conclure qu'il est impossible pour un club sous-financé et ne pouvant participer activement à l'AEUM de défendre adéquatement les droits des francophones de McGill. Voilà pourquoi on fonde beaucoup d'espoir sur les activités d'un ou d'une future commissaire. Les dossiers litigieux pleuvent: la proportion d'étudiants et d'étudiantes francophones est en chute libre depuis trois ans d'une part, et de plus en plus de gens doutent de l'impartialité du corps professoral quand vient le moment de corriger un travail ou un examen remis en français d'autre part. L'administration de McGill se targue d'être bilingue devant les médias francophones alors qu'en réalité, le nouveau recteur n'est pas capable de s'exprimer convenablement en français!

Il est évident que la communauté francophone de McGill a besoin de soutien; on peut se demander si une seule personne nommée commissaire, non rémunérée, saura relever le défi. La balle est dans notre camp! À nous tous de mettre sur pieds une véritable organisation politique, se rapprochant plus du *Black Student Network* que du Théâtre de la Grenouille. Le *Daily français* a terriblement hâte d'aiguiser ses couteaux sur ce dossier.

Born at home

New NFB Film focuses on home-births and the role of the midwife

BY LEAH ROSS

To be perfectly honest I've never much gone in for this "miracle -of-birth" thing. Pregnancy, for me, conjures up an assortment of less than appetising images. Stretch marks, nausea and varicose veins, to name just a few. However, after seeing *Born at Home*, a documentary about midwife-assisted home birth, the idea of spending nine months of my life as a human baby vessel is beginning to seem, if not appealing, at least a little more natural.

Natural is of course, the main theme of this film. Written and directed by Glynis Whiting, *Born at Home*, explores what it means to a woman when she chooses to give birth in the intimacy of her own home. Throughout the film we meet a wide variety of women from across Canada who speak candidly about the social, personal and political questions they faced when choosing to have their babies in the living room, the bathtub, and the back yard. Heck! - one woman even proudly claimed to have given birth in a teepee in Clayquot Sound.

In their respective reasons for choosing home birth, the women varied widely in situation, from Lori De Jong, a happily married mother of one who wanted her husband to feel more involved in her second birth, to Kathryn Cooper, a young, single mother who felt frowned upon by the medical establishment as an unwed mother. She said simply, "For me, my mom's house is really safe. So it was a good choice." The one thing all these women did seem to agree on was this: they felt that giving birth should be one of life's most powerful and rewarding moments and they wanted to be in control of their own childbirth experience. One mother pointed out the fact that many women plan their weddings right down to what kind of stockings they will wear, yet they let a hospital staff make every decision about their pregnancy.

Gaining control of the birthing process is not easy, especially on your own. Most women need a lot of consultation and support before deciding to give birth at home, and that's what midwives are for.

The term midwife means, quite logically, "with woman." The practice of midwifery has become a hot topic in Quebec since the National Assembly unanimously adopted, in June of 1990, an act authorizing the practice of midwifery on an experimental basis. Eight pilot projects were conceived, each managed by a health-care institution. The pilot projects were announced by the Minister of Health and Social Services and have been carefully selected by the Conseil d'évaluation des projets-pilotes, which consists of various professions (physicians, nurses, midwives), health-care associations and users.

All the birth centres were due to open this year providing services free of charge. In 1998, the government will decide whether or not to legalize midwifery, following an evaluation of



the eight pilot projects. So far in industrialized countries, where midwives handle normal pregnancies and births, pre-natal mortality rates have generally been comparable if not better than hospital-based deliveries.

The midwife in *Born at Home* is an earthy looking woman who speaks in calm, comforting tones, sporting plaid shirts and long full denim skirts. On her truck she has customized license plates that read, "MIDWIFE." (A far cry from the latex gloved obstetrician with a pending golf game that my mother described.)

A large portion of the film focuses on the extraordinary bond that is formed between the midwife and her patient. The midwife's sole focus seems to be the comfort of the woman she is attending. She is nurturing without being patronising and acts as a sort of best friend and adviser to the mother-to-be throughout the course of the pregnancy. During the birth, the midwife stays with the women for the entire labour and a few hours afterward, offering psychological support as well as delivering the baby. Even after the baby is born, the midwife visits the home of the new mother or parents several times and is usually in daily contact with the new parent(s) for a couple of weeks.

Sounds too warm and fuzzy to be true, doesn't it? But actually, when you put things into perspective home births make perfect sense. For one thing, midwifery is hardly some kind of flaked out new-age phenomena. Midwives have been caring for women and delivering babies since Pagan times, long before childbirth became a male dominated medical manoeuvre. Before the scientific revolution, childbirth was largely seen as dirty and was therefore considered to be "women's work." It was only after large numbers of midwives were burned as witches throughout Europe and North America that the "medical establishment" as we now know it began to take over. Eventually the age old conventions of midwifery were traded in for a new method of health-care for pregnant women.

The use of the birthing stool was dis-

carded in favour of women lying on their backs with their feet in stirrups (making it easier for the doctor but harder for the woman in labour, without the pull of gravity working for her.) The often unnecessary use of drugs also became widespread, making it commonplace for generations of women to give birth either completely unconscious or in a stoned fog.

Many women are becoming dissatisfied with the hospital based pre-natal and childbirth care they have been receiving. A 1993 survey by the Federation des CLSC and the Conseil du statut de la femme revealed that 80% of the population of Quebec is in favour of birth centres and 55% of women would prefer to give birth with a midwife. *Born at Home* reminds us of what the male dominated medical world has tried to make us forget: that childbirth is a natural and universal experience for women everywhere.

The end of Glynis Whiting's documentary culminates in, you guessed it, the midwife assisted birth of a baby girl to the family in Red Deer, Alberta, in their bedroom. It's an incredibly powerful scene, not a dry eye in the theatre despite the absence of a script or sappy music.

I'll admit at first I was a bit sceptical, no lamaze breathing, no sweating, screaming woman cursing her husband and begging for drugs, no fluorescent lights. It defied anything I'd ever seen, you know, on television. And although Mrs. Waddell's delivery still seems a tad idyllic. Minutes after her baby is born she's sitting on the edge of the bed, talking on the phone to a family friend, "It was so easy!" she laughs, "One push and it came out!" (As her faithful midwife happily wipes the afterbirth from her legs). Still, if the day ever comes when I want to take on the "responsibility of all responsibilities" and go through a few hours exhilarating physical pain, I think I'd rather do it at home than anywhere else.

For information about home birth, or the status of midwives in Canada, contact your nearest midwifery or childbirth education organization.

disc reviews

Luscious Jackson
Natural Ingredients
Capitol/EMI

Natural Ingredients is the first full length release by Luscious Jackson. The band made a big splash opening for the Breeders and a this summer's Lollapalooza.

They sound like an all-woman version of Beck — prominent guitars over slick, laid-back hip-hop beats. Combined with Jill Cuniff's vocals which are heavily influenced by Kim and Kelly Deal, Luscious Jackson have a sound that is at once familiar, and totally new.

Jackson's lyrics are tough and feminist "I'm a goddess/not your mother". Their stuff gets kind of preachy at times, but it's hard to quarrel with their message.

Love Jones
Here's to the Losers
Zoo/BMG

Get off your grungy little flannel shirt, Doc Marten trip already. Hot on the heels of what is being billed as the "next big thing" in alternative music is the debut release by lounge act Love Jones. I guess everyone wants an anti-grunge backlash these days.

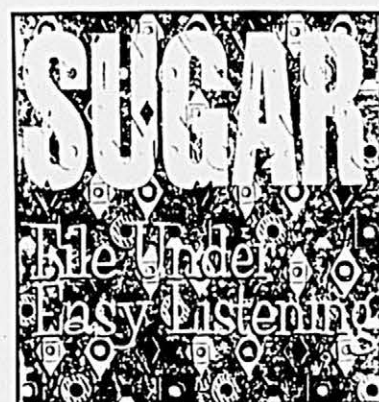
Love Jones play a mean bossa nova, to be sure. The rhythm section is tight as, well a drum and the vocal harmonies are silky smooth. Actually they sound a lot like Toronto's Barenaked Ladies. Tracks like "Custom Van" and "Li'l Black Book" in particu-

lar have that BNL spirit (take that as you will).

It's a funny world when what was "alternative" music becomes mainstream and pop becomes alternative. Somebody is going to have to sit down and think up some new categories.

In any case, Love Jones is poised and ready to capitalize on this new trend, but it remains to be seen if their pop hooks will catch on.

— Julie Cryslar

**Sugar**
File Under: Easy Listening
Granary Music BMI

A lesson in rock history: Long before the days of "alternative" clothing at the GAP or the mega-commercial Dollapalooza money machine, Bob Mould was there in the form of Husker Dü. Today, it is Sugar. *Guitar Player* calls Mould "the man who inspired the Nirvana and Pixies generation," and with this, Sugar's third release, Mould shows that he can still rock.

Yet, if Husker Dü were de-

scribed as "power-punk", Sugar can only be called "power-pop". This music is a pleasant mix of distorted guitar, acrimonious lyrics and catchy melody. The songs are ill-tempered but want to be loved.

And you will love this album. From "Your Favorite Thing" and "Gee Angel", songs with the classic Mould hook, to "Believe What You're Saying" and "Explode And Make Up", softer, more complex yet just as rewarding, "File Under: Easy Listening" is just darn good.

— Andrew Winton

Love Chain
Burn
MCA

They say you can judge a band by their record collections. I'm sure that Love Chain's includes an awful lot of old G&R, Poison and Cinderella.

The guitar solos are wiggly and tasteless. Leadsinger Slider's vocal stylings sound like an unflattering imitation of Jon Bon Jovi. "I am a Man" is one of the worst rock ballads I've ever heard. The guitar lick at the beginning of "Fraidy Cat" is so much like "Hotel California" that the band will probably be sued.

The album will probably be a big hit on CHOM and with high school headbangers. If you're into heavy duty glam metal, you might want to pick up this CD, but there are plenty of better albums in the genre.

— Julie Cryslar

events

• Université de Montréal Centre des Études de L'Asie de L'Est presents Sir David Akers-Jones, former Chief Secretary and Acting Governor of Hong Kong, speaking on "Political Development: The Hong Kong Experience and 1997" Sept 26th at 4 - 5:30pm in Bronfman Building Rm. 301.

• WUSC McGill, a development education group on campus, will hold a meeting today, Sept 22nd, at 6pm in Union Rm. 428. Those interested in development education, student refugee sponsorship, overseas opportunities in development work, please feel welcome. We're always looking for new ideas. Call 284-0609 for more info.

• Indian Progressive Study Group are having a Social Get Together at Thompson House on Sept 22 at 6pm. For more information call 281-6943

• Les mouvements sociaux en Palestine: a la recherche d'une alternative, present a conference give by Haider Abdel Shafi, representative of ONG Palestinians, on the state of Palestine and the Palestinian people on Oct 1, at 8pm at UQAM, Pavillon Hubert-Aquin, Salle AM 050

• Playwrights' Workshop, an organization devoted to the development of playwrights and plays, is holding a general audition for the 1994-95 season. Audition dates are October 4, 5, and 6. For more information please call 843-3685.

• Militant Labor Forum presents a panel discussion with Serge Bouchereau, a long-time activist in the Haitian community, and Patricia O'Beirne, a member of the Young Socialist in Montreal, on US Intervention in Haiti, on Sept 25 at 3 pm at the

Pathfinder Bookstore, 4581 St. Denis. For more information call 284-7369.

• NDP McGill presents a meeting and screening of the film *Final Offer: Bob White and the Canadian Auto Worker's Fight for Independence*.

This award-winning film covers the 1985 contract negotiations with GM, as well as the CAW's historic split from the UAW. On Sept 22 at 7 pm in Room 1180, 550 Sherbrooke W. Everyone is welcome.

• PC McGill has rescheduled the first general meeting to Friday, Sept 23 at 4:30pm, Shatner B-09. Refreshments will be served. The Kwokmeister invites you.

• Shalom Line, a Jewish community anonymous and confidential telephone service for Montrealers in distress who need someone to talk to, will be having an orientation meeting on Oct. 4th, at 7:30 pm. If interested contact Suzanne Herscovitch at 735-3541, local 3380.

• McGill SIDE (Student for International Development Education) will hold its first general meeting on Thursday Sept 22nd, following an informal talk by Prof. E. Worby (Anthropology) about his work with an aquaculture development project in Bangladesh in Leacock 738 at 4 pm.

• Reddy Memorial Hospital Centre requires volunteers for Coffee Shop and Friendly visiting assistance for patients. If interested please call Jacqueline Murdoch at 933-7511, ext. 6644.

• McGill Christian Fellowship welcomes you to their second meeting. Special Speaker Ruth Lewis will talk on Friday Sept 23 at 7 pm in the Shatner Cafeteria. Any questions call Jean at 288-9741

• Interested in Environmental awareness and action in and around campus? Too little recycling and too much environmental apathy for ya? Well, then come to the first SSMU Environmental Committee meeting on Monday Sept. 26 at 5 pm in Rm 310 in the Shatner Bldg. Old and new members welcome. For more information call 333-2877.

• Medecins Sans Frontieres present "Sur le Terrain" présenté par Stéphane Goupil, Logisticien au Liberia, le 18 Oct de 19h à 21h. Maison de la culture mondiale, 3812 boul. St. Laurent. Bienvenue a tous.

• Book Lovers Forum II. Graeme Decarie will review *Head Hunter* by Timothy Findley on Oct 12. Coffee at 9:30 am and Lecture at 10:00am. For more info call 937-3575.

• Maxwell Cummings Lecture Series. Professor Alexander George, Graham H. Stuart Professor Emeritus of International Relations at Stanford University, a leading authority on international politics, will lecture on *Preventive Diplomacy and War Avoidance in the Post-Cold War Era*. Oct 6, at 6 pm in Leacock Rm. 26. All welcome.

• Dorm Raps, informal talk on discrimination, coming soon to a residence near Sun Sept 25th, *Racism and Religious Discrimination* to be discussed at Solin, Gardner, and McConnell; *Sexism and Homophobia* to be discussed at Molson and RVC, Sunday Oct 2nd, *Racism and Religious Discrimination* to be discussed at Molson and RVC, *Sexism and Homophobia* to be discussed at Solin, Gardner and McConnell. Dorm Raps take place at 4 pm. Donuts and pop will be provided.

Become a Mentor
and**Fight the High School Drop Out Rate!**

You are aware of the high school drop out problem in Quebec but until now you were not aware that you could do something about it.

We have the answer!

The Jeunes Associés en éducation Prometheus Project, in collaboration with Rapprochement Québec of Federation CJA is offering you a chance to actively participate in the fight against the high school drop out rate. Les Jeunes Associés and Rapprochement Québec are combining forces to institute a high school mentoring program.

We need your help! Join the Prometheus Project!

Become a mentor and meet once a week with a student who is in danger of dropping out.

The challenge is yours! Act on it!

You are invited to participate in an informational evening that will be held Thursday, September 29, 6:30 p.m. at 3460 Stanley St. at the Hillel Jewish Student Centre.

Pizza and drinks will be served.

For further information: 282-6633

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Graduate Studies on the Macdonald Campus
INSTITUTE OF PARASITOLOGY

INFORMATION DAY, 23 Sept '94
McIntyre Medical & Stewart Biology
10:30am - 1:30pm

OPEN HOUSE, 30 Sept '94
2-4pm
Info: Shirley at 398-7722

Interested in Volunteering?

Come Explore your options at the
Volunteer Symposium

Tues. Sept. 27th
11:00-2:30
Union Ballroom
Everyone Welcome!!!

There are tropics and there are Arctics

...and never the twain shall meet

BY RUMBI KATEDZA

From September 22 to September 29 Cinema Parallèle will be screening a compelling documentary that focuses on issues of race and ethnicity. What is it like to be Black and Quebecois in a society searching for its identity? Through the eyes of outspoken journalist Michaëlle Jean the film explores how Quebecers respond to these issues.

The film exposes Jean's childhood fear of her body becoming too black in the white winter city. Her fear was magnified by her sense of not belonging because she was told she could not be Quebecois due to her Haitian origin.

In *Tropic North* Jean walks along familiar streets from her past as the narrator states, "Jacques Cartier and Christopher Columbus travelled two different roads. There are the Tropics and the Arctics, Canadas and Haitis and never the twain shall meet."

In this documentary however, North and South meet unexpectedly in Montréal, in an imaginary world called *Tropic North*.

Charged with confessions of intolerance and misunderstanding *Tropic North* is a harsh reminder that no society is immune to hostility. The film exposes the inherent fears and ignorance of white youths who unabashedly proclaim that the white race is in danger because new immigrants



PHOTO BY JEAN-DANIEL LAFOND

refuse to assimilate into Quebec culture (read white francophone Quebec culture).

Similarly, Jean also interviews several Black youths who reveal experiences of racism which for them are an everyday occurrence. Several claim to feel as outsiders even though they were born and raised in Quebec.

Through interviews with prominent members of the Black community in Montreal, Jean also brings to light the omission of a Black presence in the history of Canada. The Black presence in Quebec goes back more than three hundred years yet many history books still claim they have been here no more than thirty or forty years! Furthermore, historians have continuously downplayed, if not ignored, the

pro-slavery past of this country.

Tropic North had its World Premiere at the 1994 edition of the Toronto International Film Festival after the original French version enjoyed considerable success in Montreal. Through *Tropic North* filmmaker Jean-Daniel Lafond was able to touch on an ongoing preoccupation of his: the reflection on the identity of individuals and society.

His film not only achieves this but will possibly help people to understand with and communicate with one another. Quebec, after all, is not a province with a single people and culture.

Tropic North will be screened along with *Rockhead's Paradise*, *Traces* and *Rew Ffw*. For more info call Cinema Libre at 849-7888.

Virtual images

Continued from page 5

technology of today and tomorrow. The dance clearly taps into a positive way of thinking about cutting-edge computer and visual technologies, but acknowledges that there is a necessary loss involved in the encounter between these and avant-garde culture.

Maybe this loss is one of security: watching this performance is dizzying, almost frightening. There are fluorescent lights flashing. At one moment the dancer's electronically altered voice and the accompanying computer generated techno sounds reached a climax, sounding like

a train heading straight for the audience. I had the impression that she, the cyborg figure, had managed to move outside herself, and in the end I was sharing her movements with her. When it was over most of the audience looked slightly shocked. To find oneself involuntarily connected to, and affected by these technologies was a disturbing feeling, but one that seems necessary in the face of emerging technologies.

All performances are free, but, you have to call to reserve a spot. *Le Partage des Peaux* plays at Galerie La Centrale at 8 p.m. until Sept 24. For information or reservations call 844-3489.

Food, sexuality, AIDS and cultural identity

Icons art exhibit

BY MELISSA RADLER

At twentysomething, Gap-clad, and businesslike, Ho Tam's expression of modern day social problems extends in a far different direction than the path of the Economics degree he has earned from McMaster University.

"I try to deal with the identity of Asians in North America," in particular that of homosexual AIDS victims, represented by the strapping, well-toned pornography models seen gracing the canvas of much of his work.

"Positive Plus" is the masterpiece of the exhibition. It consists of a "+" sign in the centre of the canvas, surrounded by faces of anguish at all sides and diagonals. The "+" represents the diagnosis of HIV+ and is accompanied by the painting "Minus Sign" at the opposite end of the room.

Minus Sign consists of the face of a new victim on an identical canvas and the previously anguished faces are beyond their life expectancy and are portrayed by now-blank spaces.

Ho Tam explains this work simply by saying, "These are the laws of the gay man."

The rest of the art takes on a much different course and combines contemporary food slogans with young Asian men; their strong, naked bodies glistening in the bright gallery light.

Mixing "food and sexuality" portrays homosexuals looking for hope and order in a world filled with clichés and stereotypes. The soup-can-like labels on every painting contain names such as

"Lucky" and "Longevity" in Ho Tam's search for a solution to the present health crisis of AIDS. A golden background combines a colour that is lucky for the Chinese and also used in Catholic images and sculptures; hence the name "Icons" was formulated.



lated in Ho Tam's attempt to unify his ethnic origin with a strong, family-oriented, religious upbringing.

Once a little boy, whose worst crime was stealing his parents' pencil supply in order to draw "domestic scenes," Ho Tam now struggles with the physical burden of being a penniless artist as well as the disapproval he faces from his family who would rather he "get a real job." Meanwhile, the faces of the AIDS-plagued victims continue to haunt Ho Tam and reassert his desires to inform by producing new visual adventures for all out there who are ready to understand.

Icons runs until October 1 at Observatoire 4. For more information call 866-5320.

CKUT 90.3 FM

Top 13 (based on airplay received)

ARTIST	ALBUM	LABEL
Jale (cc)	Dreamcake	Sub Pop/Denon
L7	Hungry for Stink	Slash/WEA
Beastie Boys	Ill Communication	Grand Royal/Capitol
Jesus Lizard	Down	Touch & Go
Peter Turner Trio (cc)	Boat in the Dessert	CKUT's Noisy Neighbours
Grifters	Crappin' You Negative	Shangri-La/Autotonic
7 Year Bitch	Viva Zapata!	C/Z
Salad Days (cc)	Carrots and Potatoes	CKUT's Noisy Neighbours
Rhinolift (cc)	—	self/Cargo
Pest (cc)	Philosophically Dyslexic	Harriet
Down By Law	Punkrockacademyfightsong	Epitaph
Good Cookies (cc)	Have You Fire	Derivative/Cargo
Flaming Lips	Providing Needles Four Your Balloon	WEA

For more information please contact Genevieve or Robert at:
**CKUT-FM, 3480 McTavish St. B15,
 Shamer Building, (514) 398-8261**

Howard North: A 4-man wrecking machine

BY KEVIN SIU

"Harris and I like hip-hop and Jonah was once into Run-DMC, but he won't admit it," Gabe the guitarist confides to me, going a short way to prove that a band is not necessarily the sum of its parts.

Howard North is a four man wrecking machine that relies on raging guitars, bass, and drums, rather than turntables, tape loops, and drum machines, as its preferred instruments of destruction. Describing their sound as "hardcore, bordering on metal" might be close, but calling their music simply intense would be right on.

Formed last October, mostly through "plain luck," Howard North is composed of bassist Harris, guitarists Gabe and Ethan, and drummer Jonah. Harris was originally a guitarist, but he switched to bass "because it requires less concentration and coordination." Consequently, his bass parts sometimes resemble guitar parts gone uniquely awry. As for the two guitar attack, Ethan usually plays the "low, percussive parts," while Gabe handles all things "high and whiny." Jonah, a relative musical neophyte ("he started drums about a year and a half ago"), strings everything together with a beat that is typically a hybrid between thrash and disco.



Who sings?

Well, they all do. While, initially, only Ethan was "crazy enough" to do vocal duties, each member is now outgoing enough to take a turn at the microphone. As for their choice of name, Howard North was the best Boys' Dean at Ethan's high school in Rhode Island. Sorry, no Canadiana references there.

Recorded in April at DNA studios with Pest/Derivative man, Kevin Komoda, at the engineering table, Howard North's debut 7" doesn't so much thrash out as rumble fiercely, which is a good thing. Throughout the three songs featured, there is an atmosphere of barely contained, pent-up energy that unleashes itself suddenly and heavily. Song No. 8 is a mid-tempo thrasher that funks out near the end, while Seventy is particularly notable for its cool bassline. Arguably the best vibe on the 7" is Gin Breeding, but there are still four more very good tunes that have been recorded but are not included.

Among those songs yet unreleased is Toreador, which

includes the line quoted in the Mirror, "I don't wanna go to war, I just wanna hate somebody."

So far, Howard North has found the Montreal media to be quite receptive. Already, the 7" is finding considerable airplay on CKUT and they have been receiving notice from the Mirror and the Hour since March. In the States, distribution is being handled by their label, Two (2) Peters Records, owned in part by Jonah's roommate ("If they weren't fine, I wouldn't let them practice in my house"). Although they are selling the 7"s, they've set aside more than half simply for promotional purposes.

For now, though, they are concentrating on performing. After a summer of inactivity, Howard North is itching to play and their Record Release Party at Purple Haze could be an explosion of sorts. Though Gabe and Harris do warn me that "on a bad night, it's not a pretty sight," they admit that they haven't had a bad performance since their debut gig. They're not planning to ruin their streak, either, so the September 25th show should be nothing less than exceptional.

Catch Howard North at Purple Haze on Sept. 25th, with guests Candy Machine and The Scissor Girls, and at Woodstock on Oct. 8th, opening for Bliss. Their 7" debut is available at finer record stores everywhere.



Beauty forged in misfortune: By Woman's Hand plays at the NFB cinema.

By Woman's Hand

BY ERIC PIETERSMA

"Once she stood at the centre of the Candian art scene. After death, Prudence Heward's work simply vanishes into obscurity. In a world of male masterpieces women's art has a tendency to disappear".

With this wry, but truthful comment begins "By Woman's Hand", a film showing this week at the NFB cinema on St. Denis. Focusing on the life and work of Heward, the film explores her relationship with her close artist-friends, Sarah Robertson and Anne Savage. All were accomplished artists in the 'twenties and 'thirties. All three were admired by the likes of A.Y. Jackson and Tom Thompson (of Group of Seven fame). But after the Second World War, artistic tastes shifted and their work faded into oblivion. Only recently has their art been rediscovered.

Heward was born and raised in Montréal. She began her formal artistic training at the Art Association of Montréal. Independently wealthy, Heward had the time and money to travel to Europe where she was exposed to new and radical artistic movements. The Vorticists, with their use of pure form, shape and

colour, and the Omega Workshop, headed by the post-impressionist, Roger Fry, proved to be lasting influences. But wealth did not protect Heward from misfortune.

Two world wars and the Great Depression deeply scarred Heward's life, as well as the death of her father which forced her to remain at home with her aging mother. Misfortune helped to unify Heward, Robertson, and Savage as did their love of art. But out of their misfortune emerged three strong-minded women with a powerful grasp of creative self-expression. "Art became their escape, self-expression their greatest freedom."

All three women were members of the Beaverhall Hill Group of Montréal. Rich colours and bold composition render the Beaverhall Group's themes of landscape and people into vivid, memorable paintings and their art is featured in a large number of still shots in the film.

Anne Savage's interest in landscape, and her close personal relationship with A.Y. Jackson, produced a style of great individuality. Heward's fascination with character paintings results in revealing studies of the female form and her character studies of black nudes earned her international recognition.

By Woman's Hand is an accomplished piece. Director Pepita Ferrari's close attention to detail produces a varied visual texture. The art of the three women is given an appropriately central place amidst detailed historical recreations and creative camera work. The film's script deserves mention; Erna Buffie's simple but poignant style unifies an already impressive film.

So, if Canada's cultural identity continues to allude you, why not make a forceful search for it. Wander over to Beaverhall Avenue (but a five minute walk south-west of McGill, just off St. Catherine) and see where the Beaverhall Hill Group had their studios. Go to the Musées des Beaux Arts (Wed. nights free!) and see Prudence Heward's acclaimed "Night at the Theatre." Then, go and see By Woman's Hand, and enjoy pure Canadian artistry.

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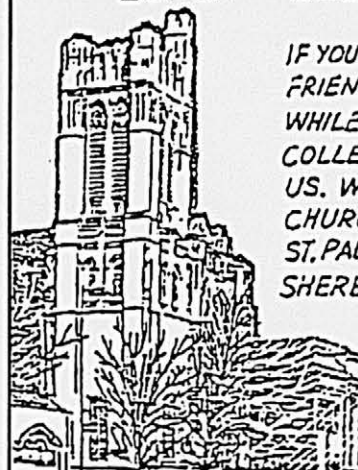
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